

Developing intercultural awareness through teacher-designed materials in the primary English classroom

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*To those who gave me strength and
believed in me during this journey.*

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DEVELOPING INTERCULTURAL AWARENESS THROUGH TEACHER-DESIGNED MATERIALS IN THE PRIMARY ENGLISH CLASSROOM

Iara Rafaela Horta Serrinha

ABSTRACT

KEYWORDS: intercultural awareness, materials development, primary English classroom, English language teaching, teacher-designed materials, primary learners.

The present research project focuses on investigating how students' intercultural awareness can be developed in the primary English classroom through teacher-designed materials. As a consequence of globalisation, the world is ever more interconnected, and diversity is all around us. However, the topic of intercultural awareness has not been given proper attention in the primary English classroom in Portugal. Coursebooks tend to separate culture from language and resort to symbols and icons which only augment stereotypical ideas instead of attempting to show other realities and diversity. Learners should be given a deeper, varied and more realistic view of diversity between cultures and teacher-designed materials may be a useful resource to deepen learners' intercultural awareness. I believe that the foreign language primary classroom is the ideal context to start laying the foundations for interculturally competent citizens and to raise inclusive and more tolerant human beings. This study took place in a 4th grade class in a primary school in Portugal. Three different topics were chosen to deepen students' intercultural awareness using three different teacher-designed materials. To understand if students' intercultural awareness was developed, questionnaires were administered before and after exposing students to the topics and materials. A teaching journal was also used to document students' reactions throughout the project. The results show that teacher-designed materials can be effective to improve learners' intercultural awareness as they became more knowledgeable, open, understanding, empathetic and curious. Learners also enjoyed the materials created by the teacher, and this proves that with the right motivation, the English classroom is an excellent place to open and augment students' horizons.

DESENVOLVER A CONSCIÊNCIA INTERCULTURAL ATRAVÉS DE MATERIAIS CRIADOS PELO PROFESSOR NA SALA DE AULA DE INGLÊS DO 1º CICLO DO ENSINO BÁSICO

Iara Rafaela Horta Serrinha

RESUMO

PALAVRAS-CHAVE: consciência intercultural, desenvolvimento de materiais, primeiro ciclo do ensino básico, ensino de língua inglesa, materiais criados pelo professor, alunos de 1º ciclo do ensino básico.

O presente projeto de investigação tem como objetivo averiguar de que modo a consciência intercultural dos alunos pode ser desenvolvida na sala de aula de Inglês do 1º ciclo através de materiais criados pelo professor. Como consequência da globalização, o mundo está cada vez mais ligado entre si e as diferenças podem ser encontradas em qualquer lugar. Porém, o tema da consciência intercultural não tem recebido a atenção devida na sala de aula de Inglês do 1º ciclo em Portugal. Os manuais escolares do 1º ciclo tendem a separar cultura da língua e recorrem a símbolos e ícones que apenas aumentam estereótipos em vez de mostrarem diversidade e outras realidades. Os professores devem proporcionar aos alunos uma visão mais profunda, variada e mais realista das diferenças entre culturas e os materiais criados pelo professor para este efeito podem ser um recurso útil para aprofundar a consciência intercultural dos alunos. Acredito que a sala de aula de Inglês no 1º ciclo é o contexto ideal para começar a plantar as raízes para criar cidadãos competentes interculturalmente e seres humanos inclusivos e mais tolerantes. Este estudo decorreu numa turma do 4º ano de uma escola primária privada em Portugal. Foram escolhidos três tópicos distintos para desenvolver a consciência intercultural dos alunos, utilizando três materiais diferentes criados pelo professor. Para perceber até que ponto a consciência intercultural dos alunos foi desenvolvida, foram administrados questionários antes e depois de expor os alunos aos tópicos e materiais. Foi utilizado também um diário para documentar as reações dos alunos ao longo do projeto. Os resultados mostram que os materiais elaborados pelo professor podem ser eficazes para melhorar a consciência intercultural dos alunos, uma vez que estes se tornaram mais conhecedores, abertos, compreensivos,

empáticos e curiosos. Os alunos também demonstraram ter gostado dos materiais criados pelo professor, o que prova que, com a motivação certa, a sala de aula de inglês é um excelente lugar para abrir e aumentar os horizontes dos alunos.

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LIST OF ABBREVIATIONS

IC – Intercultural Competence

IA – Intercultural Awareness

AR – Action Research

SEN – Special Educational Needs

TPR – Total Physical Response

Introduction

The contemporary world is the stage of numerous problems and conflicts. Every single day people from all over the world face different realities and social challenges, such as inequalities, poor health, poverty, illiteracy, and famine. As Byram & Wagner (2018) state, “global and national challenges increase daily, and the modes of talking across frontiers and languages become ever more aggressive” (p. 141). Therefore, developing primary learners’ intercultural awareness (IA) is urgent in today’s world and it is insufficient to teach solely the foreign language grammar and vocabulary. Primary foreign language teachers also have a part to play in shaping the person young learners will ultimately become. For this reason, young learners must be encouraged to think critically, to be tolerant and to accept diversity. It must be the role of the foreign language teacher to teach not only the foreign language but also to teach young learners to be understanding, respectful and empathetic when facing otherness (the alterity, the Other and the different) by exposing them to such differences and by providing moments to prompt the learners to question what is familiar to them and look at other ways of living. Opening the classroom door to the world and taking advantage of primary learners’ tender ages will contribute to create broader-minded individuals.

In order to transmit knowledge and skills in a way which promotes reflection and awareness, teachers need to resort to a multitude of sources and resources. As far as the intercultural domain is concerned, teacher-designed materials may be a useful resource to complement the coursebook and authentic materials (such as picturebooks, songs, cartoons, online games, commercials, etc.). The materials designed by the foreign language teacher may be highly beneficial to develop primary learners’ IA (encouraging an attitude of openness and curiosity and developing awareness, understanding and knowledge about one’s own cultural practices and those of others as stated by Woodgate-Jones & Grenfell, 2012) as they are created according to learners’ characteristics and needs. The focus of this report is precisely on these kinds of materials created by the English teacher in order to develop primary learners’ IA. For this research project three different materials were created to address different cultural aspects and realities and the objective was to understand whether students developed their IA and if they enjoyed the materials and activities. The assumption of this research was that teacher-designed materials could be a valuable resource in developing learners’ understanding of themselves and of the Other and that was what I wanted to verify.

The idea to develop this research project arose from my perception of the world and of how important I think it is to be informed, tolerant and respectful. I consider that choosing to be a foreign language teacher is choosing to be an active contributor in shaping learners' perception of themselves and of the world in and outside the classroom. Diversity is present everywhere in the world and also in young learners' daily lives even if they are not aware of them. For this reason, children must be exposed to differences and must be taught to understand and respect them. Bearing this in mind, learning a foreign language such as English can play a crucial role in teaching students to be empathetic.

According to the *Aprendizagens Essenciais*, it is important to “recognise distinct intercultural realities” (Direção-Geral da Educação, 2018, p. 7) developing young learners' understanding of their own behaviour as cultural practice and that of others as well, so that they can, as stated in *Perfil dos alunos à saída da escolaridade obrigatória* (Martins et al., 2017), “respect themselves and others” (p. 17), “show respect for human and cultural diversity” (p.17) and “interact with tolerance, empathy and responsibility” (p. 25). Huber & Reynolds (2014) also encourage the development of IA from young ages, although sometimes this topic is underdeveloped with this age group. However, primary learners are as ready and capable of developing an understanding of otherness as older learners are if teachers scaffold the process in an adequate and child-friendly way. Raising young learners' IA must be integrated in our day-to-day teaching practice. In order to do so, teachers may utilise several different materials, such as authentic materials (picturebooks, songs, cartoons, online games, commercials, etc.) as these have proven to be very useful resources (Byram, Gribkova & Starkey, 2002). Nevertheless, the focus of this research is on teacher-designed materials. As far as these materials are concerned, the research is scarce, thus I wanted to verify if the materials created by the teacher thinking about the specificities of the learners were effective. The research questions which presided over my investigation were the following:

- i. To what extent are teacher-designed materials effective at developing learners' IA?
- ii. How do learners perceive the materials designed by the teacher?

Chapter I – Literature review

The aim of this literature review is to provide an understanding of and discuss some of the most recent research with regard to the intercultural domain in foreign language teaching and the creation of materials for the purpose of developing learners' IA. It will be divided into three parts: the primary language classroom and the intercultural domain, designing materials to develop learners' IA and a final part about materials that have already been used for the purpose of enhancing students IA.

I. 1. The primary language classroom and the intercultural domain

If learning a foreign language at a young age is regarded as beneficial, then the advantages of using the context of a foreign language such as English to develop primary learners' IA must be considered. Developing learners' IA is about raising their awareness and understanding of their own culture and that of others but it does not necessarily involve being able to function cross-culturally (Woodgate-Jones & Grenfell, 2012), that is, knowing how to behave and adapt when facing different cultural realities (ideas, customs/behaviour, attitudes and beliefs). Acevedo & Short (2018) refer to IA as “intercultural understanding”, stating that it is “a stance of openness to multiple ways of thinking and being in the world and to differences as resources for our shared humanity and for our responsibility for working together to create a better and more just world” (p. 130). Woodgate-Jones & Grenfell (2012) and Acevedo & Short (2018) definitions complement each other and can be used to define the term of IA.

According to Byram & Doyé (1999), at this level of education teachers can only lay a foundation for intercultural competence (IC) since not all dimensions of IC can be attainable at such tender ages. As stated by Byram (1997), there are five *savoirs*/dimensions of IC which precisely aim at helping learners to become interculturally competent citizens using their skills to understand and become aware of their own culture and that of others as well: *savoir être* (attitudes of curiosity, openness and willingness to accept the Other), *savoirs* (knowledge of different social groups in one's own society and that of the foreigner), *savoir comprendre* (skills of interpreting – the ability to use knowledge of one's own and the Other's society to interpret a foreign text), *savoir apprendre/faire* (skills of discovery and interaction – the ability to acquire

new knowledge about the Other and to interact with one's interlocutor in real time situations) and *savoir s'engager* (critical cultural awareness/political education – the ability to critically evaluate perspectives, practices and products in one's own and other cultures). Thus, the aspects of IC which seem to be appropriate to develop with primary learners are, according to Byram & Doyé (1999), *savoir être* (encouraging an attitude of openness and curiosity) and *savoir* (sharing and teaching knowledge about one's own cultural practices and those of others and inviting students to think about similarities and differences). Developing learners' IA is precisely about developing these two *savoirs* and it works as a springboard to help learners become interculturally competent citizens who, in the future, will know how to navigate the global society.

The reason why it is crucial to start developing primary learners' IA is because children are willing to anticipate and embrace complexity instead of searching for a straight-forward and simple answer, they persevere in trying to understand a situation instead of immediately judging it from their experiences, they are always ready to challenge the ordinary, they have a strong capacity to empathise with others (Acevedo & Short, 2018) and they also “have not yet been socialised fully into the assumptions of their own cultural environment, and do not yet perceive the cultural as natural” (Byram & Doyé, 1999, p. 145). Therefore, according to Byram & Doyé (1999), the primary school context is ideal to cultivate openness and positive attitudes towards otherness and thus the foreign language teacher is in a particularly ideal position as language and culture cannot be independently taught (Doyé, 1999). The same view is shared by Byram (1991), who considers that language does not simply reflect an objective cultural reality as “it is an integral part of that reality through which other parts are shaped and interpreted” (p. 18). Therefore, through a foreign language, learners also learn culture and it is flawed to teach culture without language as both are inseparable.

The foreign language teacher must contribute actively in laying the foundations that will prepare the child “for responsible life in a free society, in the spirit of understanding, peace, tolerance, equality of sexes, and friendship among all peoples, ethnic, national and religious groups and persons of indigenous origin” (*United Nation Convention on the Rights of the Child*, 1989, article 29, d, p. 9). Globalisation is one of the biggest challenges of mankind nowadays (Kramsch, 2014) and it is not just somewhere in primary learners' future but also in their present. Since we live in an immensely diversified society it is common for primary learners to encounter people who come from different social backgrounds, with different cultural ideas, beliefs and

behaviours, and who have different perspectives and may behave differently in their daily lives. Hence, it is imperative to expose young learners to these differences so that they are aware of them and learn to respect them from a very young age.

Teaching a foreign language while developing young learners' IA may seem a difficult task, but it is not impossible as there are myriads of resources a teacher may use in the primary language classroom. Authentic materials which provide authentic exposure to a culture and which were not prepared specifically to the foreign language classroom, such as newspapers, cartoons, songs, riddles, picturebooks, films, photographs, can be a very valuable source to develop learners' IA (Byram, Gribkova & Starkey, 2002). However, developing primary learners' IA is a process which also involves creativity as teachers may opt to create and design their own materials in order to provide a more dynamic and interactive learning process. Teacher-designed materials may be an extremely useful resource to complement both the coursebook and authentic materials.

I. 2. Designing materials to develop learners' IA

Learning materials, namely textbooks, focus mainly on grammar structures and are often filled with stereotypes (the products of a culture, the visible and tangible) (Troncoso, 2010). Hence, they do not help to develop learners' IA towards otherness. On the contrary, they augment stereotypical ideas and behaviours and enhance superficial ideas about a culture. It is the role of the teacher to "guide learners toward becoming viable contributors and participants in a linguistically and culturally diverse society" (Moeller & Nugent, 2014, p. 1) and to provide the cultural background the textbook is lacking. As Troncoso (2010) puts it, learning materials "become influential artefacts which mediate transactions between different cultures. They can become the auxiliary means to promote mutual understandings between cultures as well as powerful tools to deal with cultural diversity" (p. 90). Teachers must consider variables (social, cultural and educational) and make decisions about adapting, changing and designing materials to address learners' wants and needs (Troncoso, 2010).

According to Tomlinson (2011) and Pardo & Téllez (2009), there is value in teacher-designed materials and as stated by Pardo & Téllez (2009) it is necessary to combine both reasoning and artistic processes and to connect theory and research to practice. The reasoning process and artistic inspiration perform a crucial role in attaining appealing and effective teaching-learning resources. The process of designing

materials involves a reflective practice that contributes to raise teachers' awareness of both teaching and learning processes, fosters teachers' development and allows teachers to act as innovation agents (Pardo & Téllez, 2009). Designing materials requires teachers to be reflective, resourceful and receptive with regard to their teaching practice in order to develop materials that suit all learners' profiles, that are meaningful, relevant and challenging, that motivate, engage and meet learners' needs, interests, attitudes and expectations and that foster long-term learning (Pardo & Téllez, 2009). The process of designing materials, especially to develop learners' IA, may seem a challenging one and it might appear to be an easier task to use authentic materials, however, teacher-designed materials can also be a viable and valuable resource in developing learners IA.

I. 3. Materials used with young learners to promote IA

Considering previous research on the area of materials development for IA and citizenship education, it is possible to affirm that materials such as picturebooks, stories and folktales are frequently used as instruments to develop learners' knowledge not only about themselves but also about other target cultures (Inácio, 2017; Freitas, 2018). These resources have proven to be effective tools at enabling learners to understand aspects of their own culture and that of others as students usually feel happy and are engaged when they listen to stories (Inácio, 2017). According to Freitas (2018), materials and activities as, for instance, songs, videos, short films, study visits, student exchanges and school partnerships help teachers embed the intercultural dimension into their teaching practices and are valuable ways of deepening the pupil's IA.

However, when it comes to materials created by the teacher to develop primary learners' IA, the research is scarce. Creating materials from scratch may be a time-consuming process but it can also be worth it as students feel more interested, engaged, and motivated (Colaço, 2017). Colaço (2017) worked with a group of 26 students between 9 and 10 years old and used different materials, questionnaires and a teaching journal and concluded that creating PowerPoints and complementing this resource with authentic materials such as videos and songs may be a challenging process, but it is also extremely rewarding in terms of learners' development. The results obtained in her study were extremely positive and demonstrated that students' awareness regarding their culture and those of others was nurtured, their intercultural knowledge was developed, and learners were open to otherness.

Chapter II: The Action Research (AR) project

II. 1. Context

In this chapter, I will describe the environment in which the practicum took place as well as the characteristics of the students who participated in this AR project.

II. 1. 1. Environment

The practicum took place in a private school in the metropolitan area of Lisbon. The school's property was quite large with three different playground areas, a small football field and an educational farm. This school met the needs of children from 4 months old to year 4 students. The school had only one group of year 4 students which was the one selected for teaching during the practicum.

The classroom was bright but small and the students were organised in individual tables which were arranged in four rows facing the whiteboard. There was no digital support (such as computer, speakers, interactive board, or projector), but there was internet connection. Unfortunately, there was little to no space to create a wall display. At this school, students have their first encounter with the English language at three years old (for thirty minutes once a week), but not all students in my practicum year 4 class started learning English at that age. English was part of the 1st cycle's core curriculum since year 1 and most students started learning this foreign language in their first year of primary school.

The English lessons took place twice a week, on Wednesdays and Fridays in the morning, for sixty minutes and the coursebook used was *Start!* (Silva, Costa & Leslie, 2016), which follows the *Metas Curriculares* (Cravo, Bravo & Duarte, 2014) – the Portuguese national curriculum.

II. 1. 2. Participants

The group selected for this AR project was composed of 17 students, 9 boys and 8 girls. Learners were between 8 and 9 years old and were all Portuguese native speakers. There was one undiagnosed special educational needs (SEN) student who had general learning difficulties. This was a strong and very committed group of students who did not have difficulties in following classroom rules. They were very autonomous, and the classroom management was relatively easy as students were very respectful and well-behaved. In general, students responded positively to the activities proposed and were eager to participate actively.

II. 2. Methodology

The first goal of this project was to plan and structure lessons bearing in mind the urge to develop both learners' IA and language skills, and to create the materials and research tools I needed to achieve this. The second objective was to verify to what extent learners reacted positively to the teacher-designed materials, and to consider how the materials helped optimising their learning experience.

This AR project was carried out taking into consideration Burns' (2010) four stages of AR: planning, action, observation, and reflection (see Figure 1).

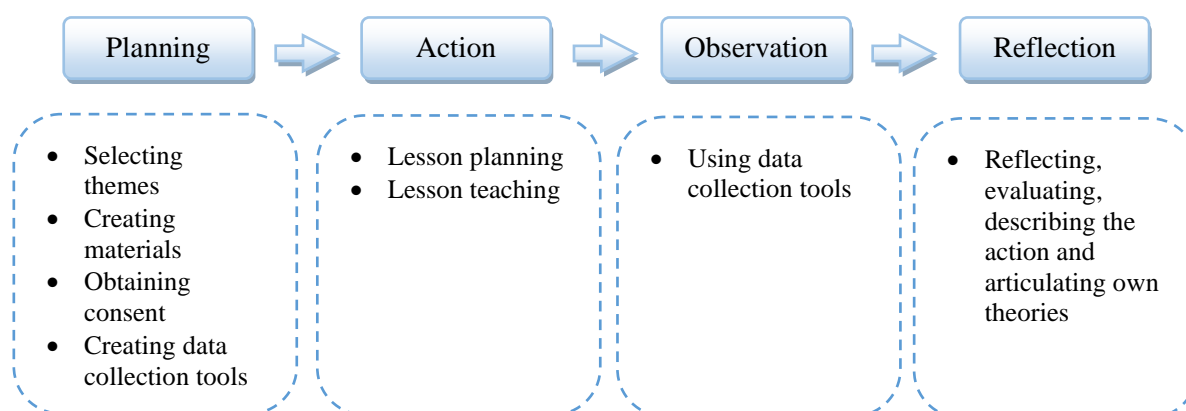


Figure 1 – AR stages

As Figure 1 suggests, the first steps of the AR project were to select the themes I wanted to work on with learners (bearing in mind the curriculum) and create the materials I intended to use during my intervention. Prior to the research and since students were directly involved in the process of collecting data, asking for informed consent was imperative. Therefore, consent letters were written to provide as much information about the AR as possible, with special attention given to informing students in Portuguese and in a child-friendly way to ensure their understanding. The documents also guaranteed that absolute confidentiality regarding the students involved would be kept. Learners were informed that their participation was voluntary and that they could decide not to participate at any time if they no longer wished to be involved. Before giving their consent, students were given the opportunity to ask questions about what had been explained regarding the project orally and about the information that was on the letter of consent. Each student chose a fictional name which will be referred to in the results' chapter of this report. All learners participated willingly throughout the project. The consent to carry out the research was granted by the school, the parents/legal

caregivers and to students. The consent letters written to the school, to students' parents/legal caregivers and to students themselves can be viewed in Appendices A, B and C, respectively.

II. 2. 1. Materials

This section is dedicated to explaining how the themes were selected and how the materials themselves were created and used in the classroom context. The three topics were selected considering the content of the curriculum and keeping in mind what students might find most interesting. The following sections (II. 2. 1. 1. to II. 2. 1. 3.) explain how the themes were selected, covered, and used in the English classroom.

II. 2. 1. 1. Topic 1 – Greetings around the world

The first theme chosen for the intervention was “greetings” as it was part of revision work at the beginning of the school year and it seemed a relevant topic to develop students' awareness regarding how people greet differently around the world and to make them understand that something as simple as greetings can be an example of cultural diversity.

Having chosen the topic, I needed to think about the best instrument to approach “greetings” in an interactive and interesting way. Creating a puppet show was what I decided to do. I started by planning and creating a story and its script (Appendix D), bearing in mind different cultures and their ways of greeting. The characters were from four different countries: Ed, the main character, was from the United Kingdom; Pema, from Tibet; Akasuki, from Japan; and Jack, from New Zealand (Figure 2 from right to left).



Figure 2 – The puppets



Figure 3 – The puppet theatre

The script of the story was created in a way that the puppets and students could interact with each other to make the process more authentic and meaningful. The

theatre's structure is in Figure 3 and it was possible to attach different images that worked as the scenery for the different parts of the day (Appendix E). I would change the scenery throughout the show, according to the story's different parts of the day in order to emphasise the different ways to greet in English during the day ("good morning", "good afternoon", "good evening", "good night").

Before starting the puppet show I administered questionnaire 1 (Appendix F), then I explained to students they were going to watch a puppet show about greetings around the world. After the puppet show students were asked to answer questionnaire 2 (Appendix G) to understand if their *savoir* was developed. Lastly, I suggested a Total Physical Response (TPR) activity in order to understand if students had learned that people greet differently: I asked, "how do people greet in Japan/New Zealand/Tibet/Portugal/UK?" and students made the corresponding gestures. Afterwards, a few students were asked to go to the board and mime the greetings for others to guess the country. To understand if students' *savoir être* was developed I documented constantly students' behaviour and reactions.

II. 2. 1. 2. Topic 2 – Schools around the world

"Schools around the world" was the second topic chosen to develop learners' IA as we were working on the unit "at school", more precisely "places at school".

In order to make this topic interesting and interactive, I decided to create three models of three different schools: one from Malawi (Figure 4), other from Bangladesh (Figure 5) and another from Japan (Figure 6).



Figure 4 – School in Malawi



Figure 5 – School in Bangladesh



Figure 6 – School in Japan

I choose these countries and examples of other schools as they seemed to be very different from the students' reality and I wanted to open their horizons to other conditions of life and to cultural diversity. I created 3 models of schools based on images on the internet (Appendix H) which was challenging but worthwhile.

Having introduced the theme of “places at school”, I administered questionnaire 3 (Appendix I) to check students’ knowledge of schools around the world. We then discussed their school, looked at the models and compared these schools to their own, (developing learners’ *savoir*). The learners asked questions and I then administered questionnaire 4 (Appendix J) to understand what students had learned. During the process I used my teaching journal to document students’ reactions to understand if student developed their *savoir être*.

II. 2. 1. 3. Topic 3 – Halloween, *Día de los Muertos* and *Pão por Deus*

It was October and it seemed pertinent to work on the topic of “Halloween, *Día de los Muertos* and *Pão por Deus*” as these celebrations take place around the same time of the year. To work on this topic, a video (Figure 7) was the tool I considered appealing to develop learners’ IA.



Figure 7 – Video about Halloween, *Día de Los Muertos* and *Pão por Deus*

Therefore, I started by doing research on these three traditions and its origins and then I collected information, images, sound and visual effects in order to create the video. The video was designed in a way the narrator interacted with the students watching and it was also created bearing in mind the SEN student who could have difficulty understanding a video fully in English, so I decided to provide a Portuguese version of the English narration.

In the classroom, before I administered questionnaire 5 (Appendix K), I asked students if they were acquainted with other traditions besides Halloween. Then, they were asked to watch the video and pay attention to the information and to the questions the narrator asked in order to be able to answer questionnaire 6 (Appendix L). At the end learners had questions and wanted to share their views so we had a final conversation that served the main purpose of further developing the topic and

understanding the similarities and differences between the three traditions (developing both their *savoir* and *savoir être*).

II. 2. 2. Data collection tools

To carry out this research project, the 4 steps of AR were followed (Figure 1) and data to answer the 2 research questions was collected. The data gathering tools included questionnaires and notes made at the end of each lesson in my teaching journal.

II. 2. 2. 1. Teaching journal

Keeping a teaching journal helped me document students' reactions throughout the AR. At the end of each lesson I recorded information regarding students' behaviour, comments, questions and opinions on the materials and activities. These results will be presented in the results' section as extracts.

II. 2. 2. 2. Questionnaires

Several different questionnaires were used in this AR project. The questionnaires were administered individually and had either open or closed questions and focused mostly on gathering details on students' opinions regarding the materials and on what students already knew about each theme and what they learned from developing it in the English classroom using teacher-designed materials. Questionnaires were carefully created bearing in mind students' tender ages. They were all easy to understand and the questions were formulated both in English and Portuguese. The layout, pictures and lettering were child-friendly and proved to be appealing to students.

At the beginning of each topic learners answered questionnaires 1, 3 and 5 (Appendices F, I and K) in order to collect information about their knowledge before exposing students to the teacher-designed materials. After exploring the materials, students were asked to answer questionnaires 2, 4 and 6 (Appendices G, J and L) to verify to what extent they had improved their cultural knowledge. During each intervention, the cooperating teacher was also asked to answer a questionnaire (1 per topic/material) (Appendix M) regarding her opinion on the materials created (Table 1). Finally, the AR finished with questionnaire 7 that aimed at understanding learners' perceptions and feelings regarding the teacher-designed materials (Appendix N).

The results of the questionnaires are presented quantitatively in graphs and will be expressed either in number of students or in percentages. For the open-ended questions, categories were generated in order to ease the analysis.

II. 3. Results

This section is dedicated to the results of this AR project and it is structured around the initial questions:

1. To what extent are teacher-designed materials effective at developing learners' IA?
2. How do learners perceive the materials designed by the teacher?

II. 3. 1. Question 1: To what extent are teacher-designed materials effective at developing learners' IA?

This section addresses the first question of the AR and in II. 3. 1. 1. to II. 3. 1. 4. the data that answer this question will be referred to and described. The data collection tools used to try to answer this first question were questionnaires 1, 2, 3, 4, 5 and 6 (administered before and after exposing students to the materials), the questionnaires answered by the cooperating teacher and my teaching journal.

II. 3. 1. 1. Topic 1 – Greetings around the world

Before starting the puppet show questionnaire 1 (Appendix F) was administered individually to all 17 students and the results are shown below:

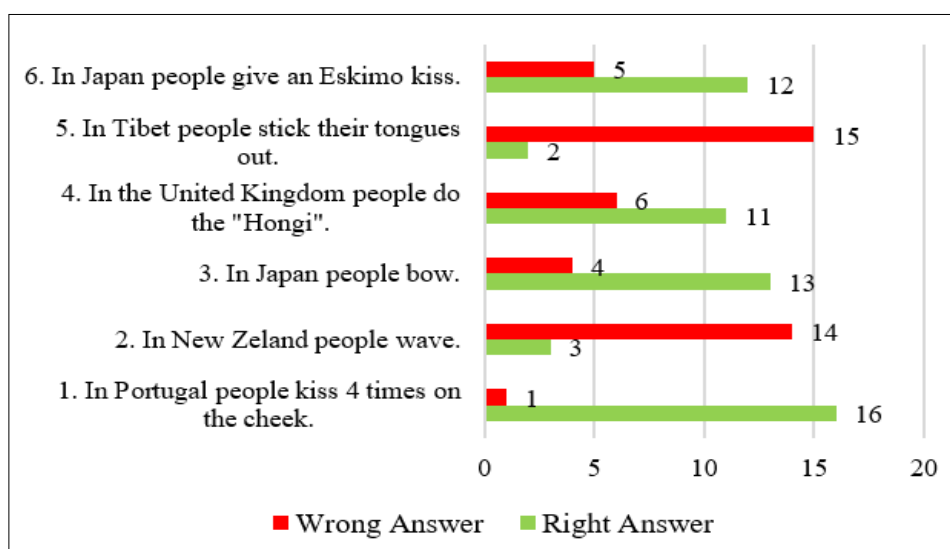


Figure 8 – Results of questionnaire 1

Figure 8 shows the number of right and wrong answers obtained by this questionnaire. From all answers given, 55,9% were correct and 44,1% were wrong answers. Thus, a great part of students did not know about these different manifestations of culture which shows that their *savoir* needed to be developed so that they could improve their IA.

To develop not only students' *savoir*, but also their *savoir être* and consequently their IA, learners were exposed to the puppet show. After that, they were asked to answer questionnaire 2 (Appendix G) to understand to what extent the activity was effective. Figure 9 represents the results expressed in terms of right and wrong answers.

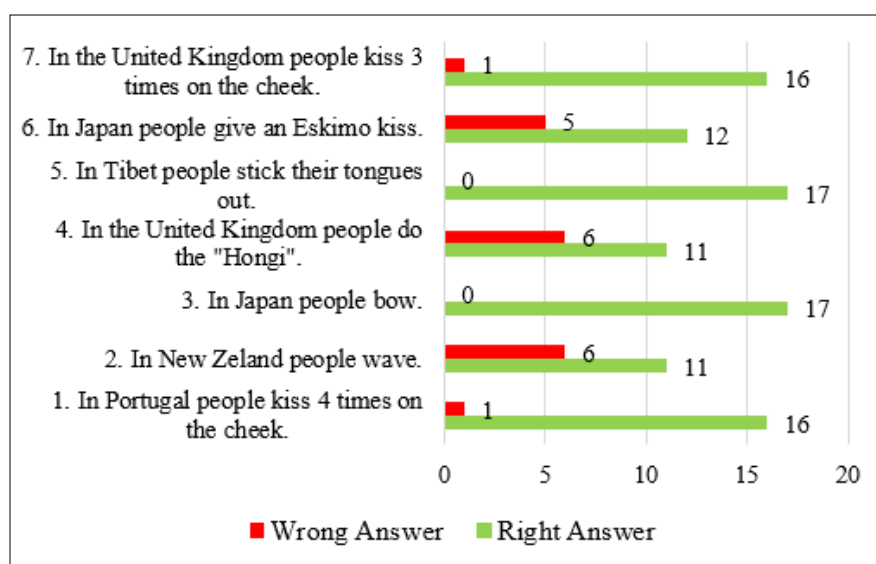


Figure 9 – Results of questionnaire 2

There were 7 questions in this questionnaire and the 7th question was an extra one which worked as a means to test if students understood the specific aspect of the British culture. The answers to this question, although they cannot be compared, were extremely positive as there was only one student giving a wrong answer.

Comparing the answers of questionnaire 1 and 2, the most notable difference is in questions 3 and 5 in which 100% of students answered correctly. In questions 1 and 7 also almost 100% of students answered correctly. Question 2 appeared to be positive as there were 8 more students who gave a right answer. As far as questions 4 and 6 are concerned the aim was not achieved since there was no significant difference between both questionnaires. This may be explained by the fact that, at first, it was not immediately clear for students how people greet in Japan and in the United Kingdom. However, during the TPR activity students were responding correctly (miming and guessing the greetings or country).

From all answers given to questionnaire 2, 84% of the answers were correct. Therefore, learners' *savoir* was developed as the majority of them revealed they had acquired knowledge about greetings other than their own. Students' awareness of their own culture was also developed as one of the puppets interacted with students asking them how people greet in Portugal. In addition, while watching the puppet show, Ariel asked Pema the puppet "*Como é que se cumprimentam com a língua de fora? Não é má educação?*" [How do they stick their tongues out to greet? Isn't that rude?] (journal entry, 9th October 2020). To which I answered that it is a very common greeting between Tibetan monks who started greeting this way in order to prove that they are not the reincarnation of a cruel king from the 9th century who had a black tongue. I also explained that they usually press their hands together and place them in front of their chest to show that they "come in peace" and that it is a polite way to salute others. Ariel's question and her reaction to the answer do not demonstrate that she was not receptive of difference, but on the contrary that she was interested, curious and surprised by the fact that somewhere else in the world it is considered polite to stick tongues out to greet other people, differently from what happens in her culture, the Portuguese culture. At the end of the puppet show, Rapunzel wanted to know more about these different manifestations of culture and said "*Foram todas tão engraçadas!*" [They were all so funny!] (journal entry, 9th October 2020) when referring to the different greetings. And also "Ironman said he had never thought about different ways to greet but only about different ways of saying "hello" or "good morning" in different languages" (journal entry, 9th October 2020). This shows that students' *savoir être* was developed as they became curious about and were interested in the different ways to greet and they were also open towards what was different. The results of questionnaire 2 demonstrate that students' *savoir* was developed and their affirmations, facial expressions, and attitude during and after the activity suggest that their *savoir être* was nurtured and, consequently, their IA.

II. 3. 1. 2. Topic 2 – Schools around the world

This topic seemed to be interesting and important as it did not appear as something students were aware of since they were so absorbed by the reality of their own school and some of them had not even thought that schools around the world were not all the same. Prior to using the three different models as instruments to develop

learners' IA, questionnaire 3 (Appendix I) was conducted in order to understand what students knew beforehand. Figure 10 shows the results of this questionnaire.

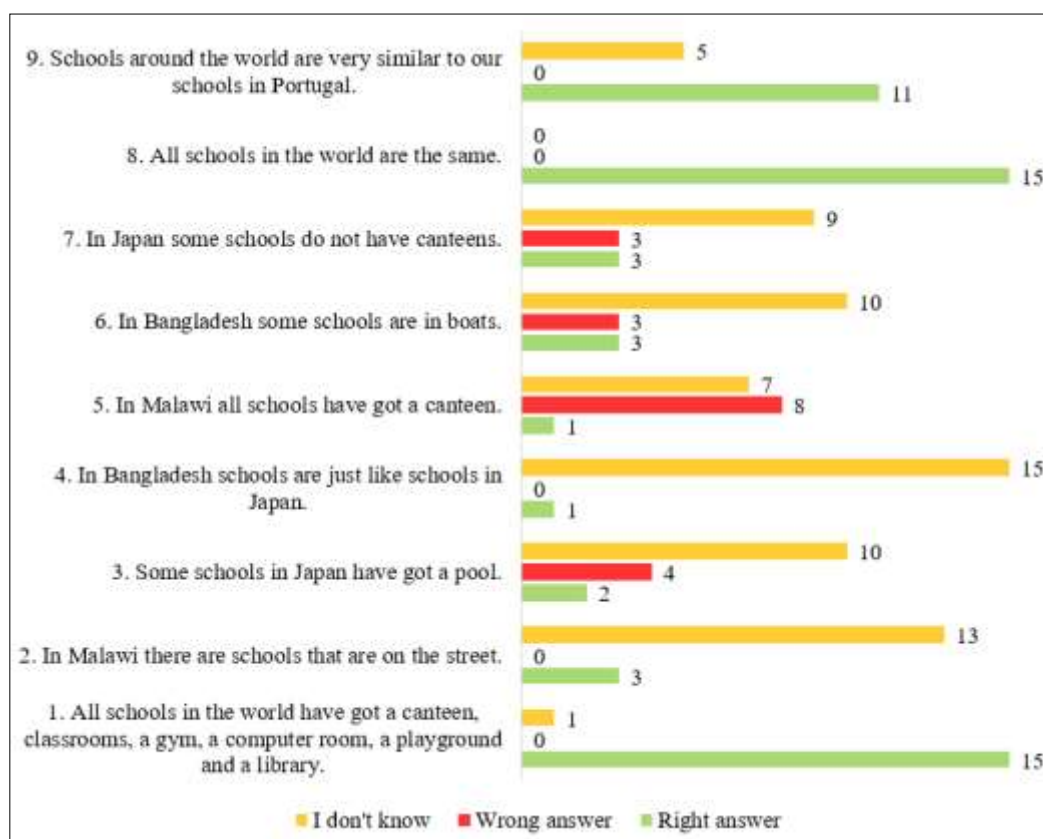


Figure 10 – Results of questionnaire 3

In questionnaire 3, students were provided with the opportunity to say they did not know the answer as it seemed to be relevant information regarding their prior knowledge. As in Figure 10, 49,3% of students admitted they did not know the answer, 38% provided a correct answer and 12,7% were wrong.

Before starting the guessing game activity using the models, “some learners demonstrated they knew that not all schools of the world are the same and they were able to identify the places and rooms of their own school” (journal entry, 28th October 2020).

Learners' predisposition to the new topic showed that they were open to learn and to differences. After the activity with the models, questionnaire 4 (Appendix J) was conducted as a means to understand if there was an improvement in learners' knowledge about the Other. The results were incredibly positive and homogeneous as in Figure 11.

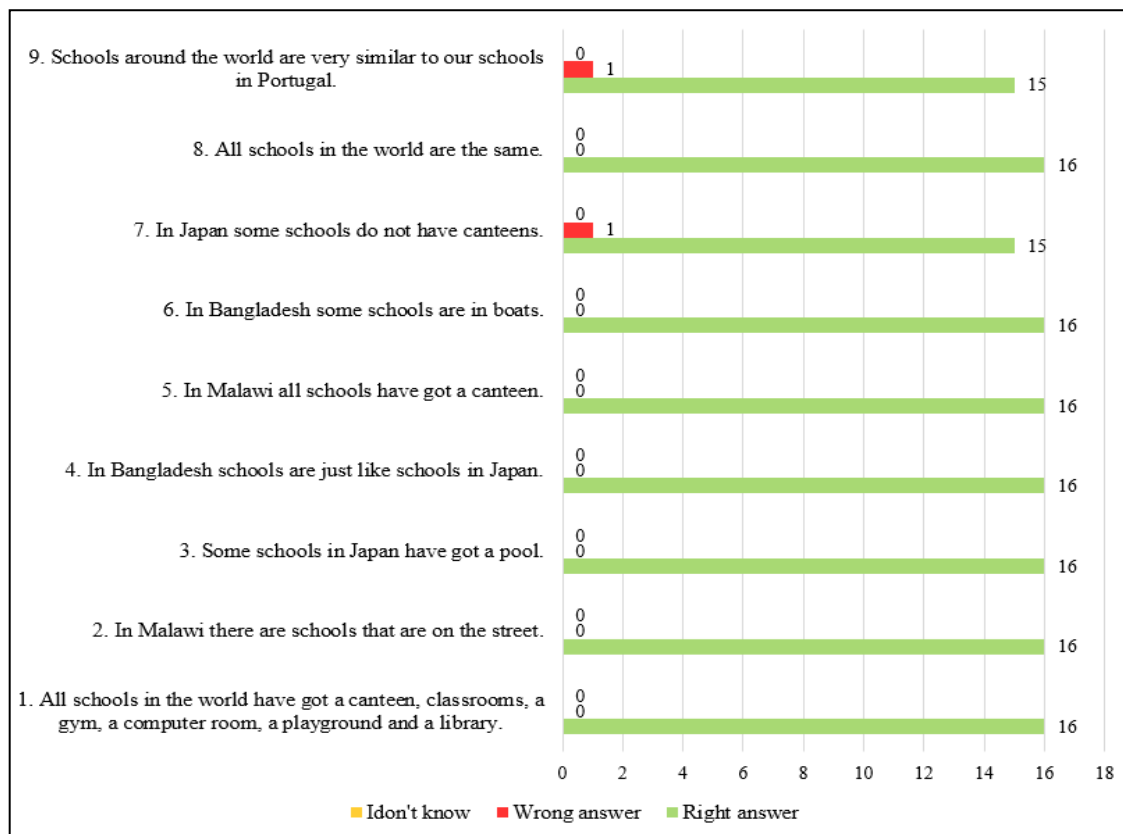


Figure 11 – Results of questionnaire 4

Thus, this activity using the models achieved 98,6% of correct answers, 1,4% were wrong and 0% answered they did not know. Comparing questionnaires 3 and 4, the difference in number of right answers is outstanding and revealed how effective this activity was to develop students' knowledge of diverse cultures and realities.

Moreover, during and after the activity, students were sensitive and empathetic towards the different schools as “they were very shocked about the schools of Bangladesh and Malawi. Wolverine asked, *Então como é que eles fazem nos dias em que está a chover?* [Then how do they do it when it's raining?] when we were talking about the Malawi school. Visão said, *Deve ser horrível ter aulas num barco quando está frio e mau tempo* [It must be terrible to have classes on a boat when it's cold and bad weather.], when referring to the school in Bangladesh” (journal entry, 28th October 2020). Students' curiosity and empathy towards other children's school conditions and realities is evidence of the improvement of their *savoir être*, as students were able to put themselves in someone else's shoes.

In short, the students enjoyed learning about different schools and were actively engaged and participated in the debates and in the guessing activity as well as they

learned new notions of diversity. Consequently, they were curious, excited, had a positive encounter with the Other in the primary English classroom and deepened their IA.

II. 3. 1. 3. Topic 3 – Halloween, *Día de los Muertos* and *Pão por Deus*

In order to verify what students knew before asking them to watch the video, it was necessary to carry out questionnaire 5 (Appendix K). The results are shown below:

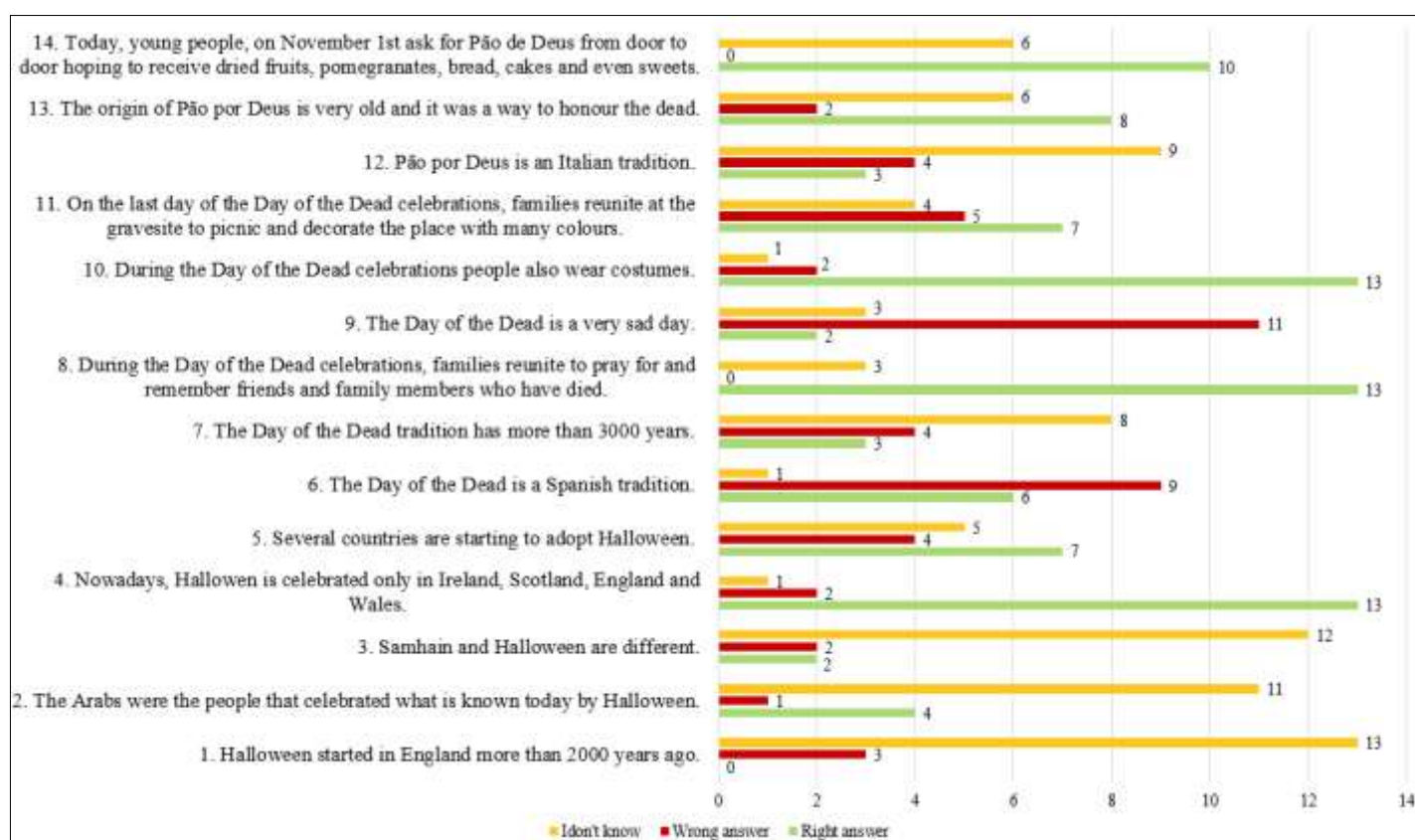


Figure 12 – Results of questionnaire 5

From all responses, 37,2% represent the students who did not know the answer, 22% of students answered wrong and 40,8% were right. The percentage of students who answered incorrectly and who did not know the answers corresponds to 59,2%. This is a considerable number which shows that learners' *savoir* needed to be nurtured.

After watching the video, students were asked to answer questionnaire 6 (Appendix L) regarding this topic in order to comprehend how their knowledge improved. Figure13 represents the results.

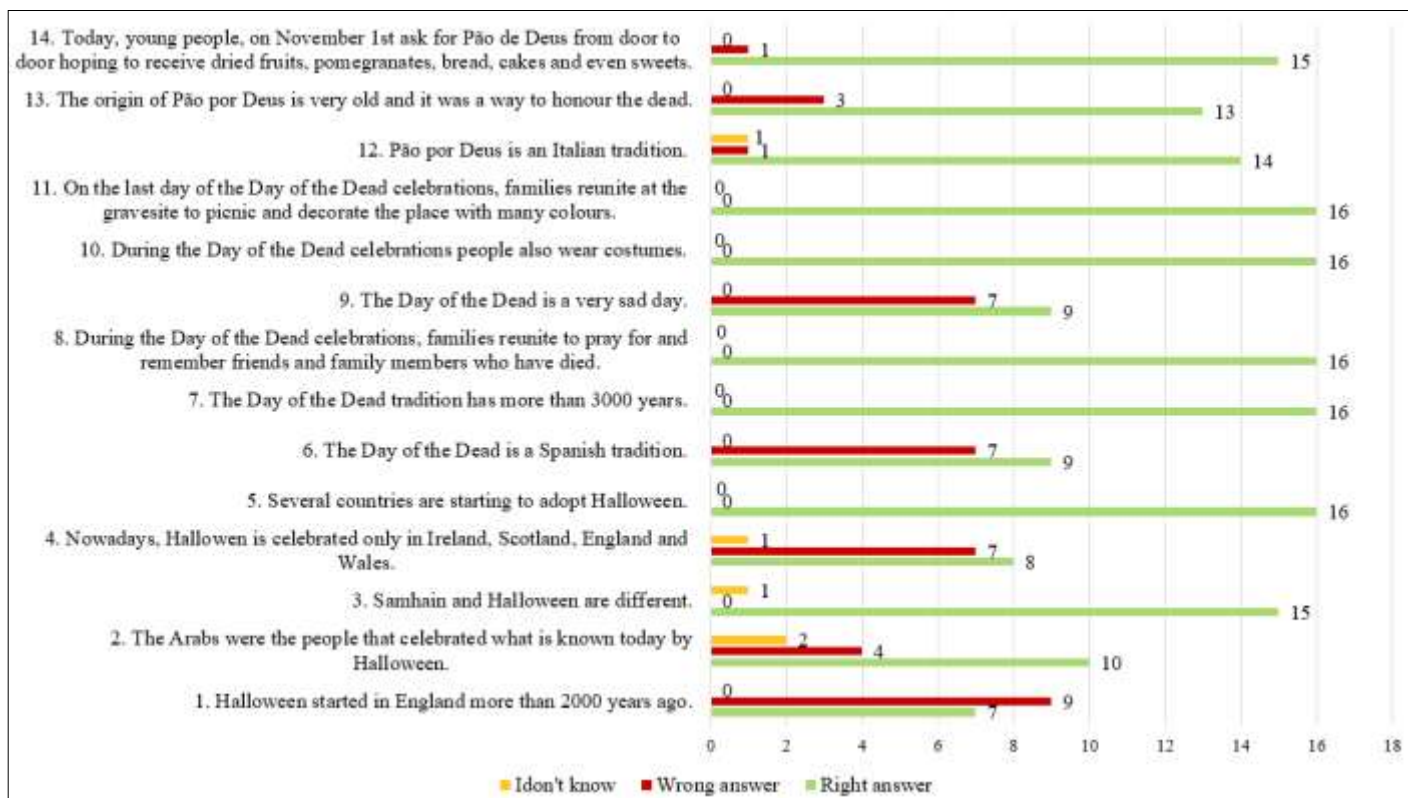


Figure 13 – Results of questionnaire 6

Regarding questionnaire 6, the majority of students answered correctly (80,4%), there was a very small number of students answering “I don’t know” (2,2%) and still there were 17,4% who provided a wrong answer. However, there was a considerable improvement in terms of right answers when comparing questionnaires 5 and 6. Wrong answers also decreased as well as the number of students who did not know the answer (a difference of 35% between both questionnaires). In general, these results suggest that learners’ *savoir* improved.

During the video students revealed a great interest and curiosity for this topic of Halloween and similar traditions. After watching the video and answering questionnaire 6, when looking at similarities and differences, “some students confessed that they have not heard of *Día de los Muertos* nor *Pão por Deus* and in general they have never asked for *Pão por Deus*” (journal entry, 30th October 2020). Therefore, this shows that it is extremely important to raise learners’ awareness of their own culture.

To sum up, it is possible to conclude that the video was effective since a great part of students were curious and open towards the different (as their faces and reactions demonstrated) and acquired knowledge regarding 3 different traditions including their own. Thus, their IA seemed to be successfully improved.

II. 3. 1. 4. Cooperating-teacher's opinion on the materials used

The cooperating-teacher's answers regarding all the materials used were extremely homogeneous as Table 1 shows. The less positive answer was the "neutral" one, perhaps because there was not a model of the learners' own school. However, students were asked about the places of their own school and this allowed them to compare and see the similarities and differences between the different schools. Overall, these results suggest that the materials were well created and used in the context of the primary English classroom and that a teacher with several years of experience considers the materials used appropriate and valuable resources to improve learners IA.

Table 1 – Results of the questionnaires administered to the cooperating-teacher

	Greetings around the world (puppet show)	Schools around the world (models)	Halloween, Día de los Muertos and Pão por Deus (video)
1. The material(s) suits learners' linguistic level.	strongly agree	strongly agree	strongly agree
2. The material(s) is age appropriate.	strongly agree	strongly agree	strongly agree
3. The material(s) motivates learners.	strongly agree	strongly agree	strongly agree
4. The material(s) engages learners.	strongly agree	strongly agree	strongly agree
5. The material(s) is enjoyable.	strongly agree	strongly agree	strongly agree
6. The material(s) is interesting.	strongly agree	strongly agree	strongly agree
7. The material(s) is an innovative idea.	strongly agree	strongly agree	strongly agree
8. The material(s) is a creative idea.	strongly agree	strongly agree	strongly agree
9. The material(s) is relevant to raise learner's intercultural awareness.	strongly agree	strongly agree	strongly agree
10. The material(s) provides the opportunity for language acquisition.	agree	strongly agree	strongly agree
11. The material(s) provides the opportunity to develop intercultural awareness.	strongly agree	strongly agree	strongly agree
12. The material(s) avoids stereotypes.	strongly agree	strongly agree	strongly agree
13. The material(s) avoids discrimination.	strongly agree	strongly agree	strongly agree
14. The material(s) focuses on culture-specific content.	strongly agree	strongly agree	strongly agree
15. The material(s) focuses on appropriate content.	strongly agree	strongly agree	strongly agree
16. The material(s) focuses on relevant content.	strongly agree	strongly agree	strongly agree
17. The material(s) encourages learners to question.	strongly agree	strongly agree	strongly agree
18. The material(s) encourages learners to investigate (to look for further information).	agree	strongly agree	strongly agree
19. The material(s) does not aim at imposing a target culture.	strongly agree	strongly agree	strongly agree
20. The material(s) exploits local culture.	agree	neutral	strongly agree
21. The material(s) exploits international culture.	strongly agree	strongly agree	strongly agree
22. Overall, students were engaged.	strongly agree	strongly agree	strongly agree
23. Overall, students were on task.	strongly agree	strongly agree	strongly agree
24. Overall, students were motivated.	strongly agree	strongly agree	strongly agree
25. Overall, students were interested.	strongly agree	strongly agree	strongly agree

II. 3. 2. Question 2: How do learners perceive the materials designed by the teacher?

In this section my second puzzle regarding this AR will be addressed. The research tools used to answer this question were the open questions of questionnaires 2, 4 and 6, questionnaire 7 and the teaching journal.

Regarding the puppet show, at the beginning of the lesson and as students arrived in the classroom, they saw the puppet theatre and immediately they knew I had prepared something different for them. As I registered in my teaching journal: “learners were enthralled by the experience of a puppet show in the English classroom; one especially made for them and to help them learn about the world” (journal entry, 9th October 2020). Students seemed to like not only to learn about different ways to greet, but also the puppets and the puppet theatre. They were curious and Visão “asked if it was me who created the puppets and the puppet theatre and said: *Wow, está muito fixe!* [It looks amazing!].” (journal entry, 9th October 2020).

Questionnaires 2, 4 and 6 had three questions (a, b and c) in which students had to say what they liked best (a), what they disliked (b) and what was their general opinion on each one of the materials (c). The figure below represents students’ answers to question a) of questionnaire 2 (Appendix G).

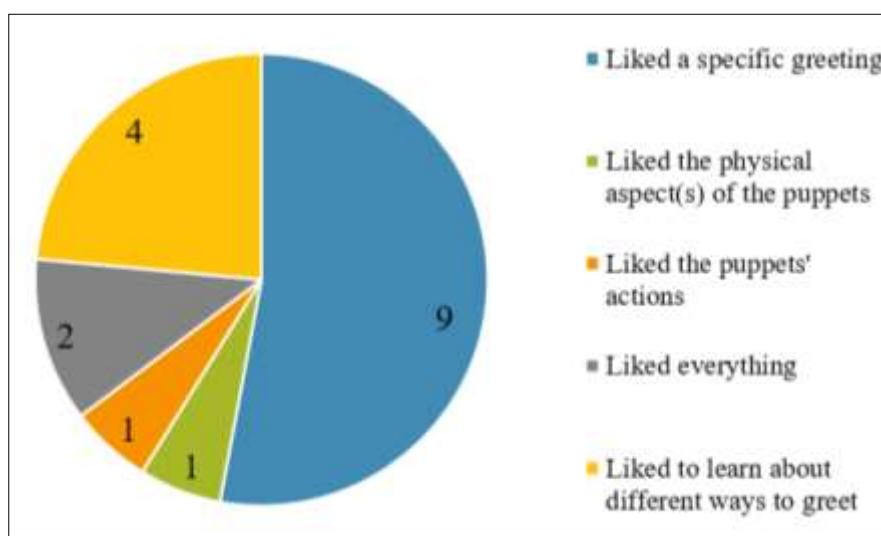


Figure 14 – Results of question a) questionnaire 2

Figure 14 indicates that students were very pleased by the puppet show. When asked about what they did not like (question b), Minnie mentioned she did not like the puppet sticking her tongue out (Tibet's greeting) and Visão said he did not like the greeting from New Zealand (the hongi). Despite these statements, all remaining students had a positive attitude towards the different greetings. Regarding question c), the answers were all very positive and ranged from "good" to "amazing" and this shows how much students enjoyed the puppet show.

As far as the models are concerned, before the lesson started "students saw the models under a blanket and were extremely excited and curious about what they were going to learn today. Pikachu said, *Olhem só o que a teacher trouxe hoje, vai fazer outra vez um espetáculo só para nós!*" [Look at what the teacher brought today! She's going to do another show just for us!] (journal entry, 28th October 2020). Learners were extremely engaged and interested in this lesson topic and this can be seen in questions a), b) and c) of questionnaire 4 (Appendix J). Figure 15 presents the results of question a).

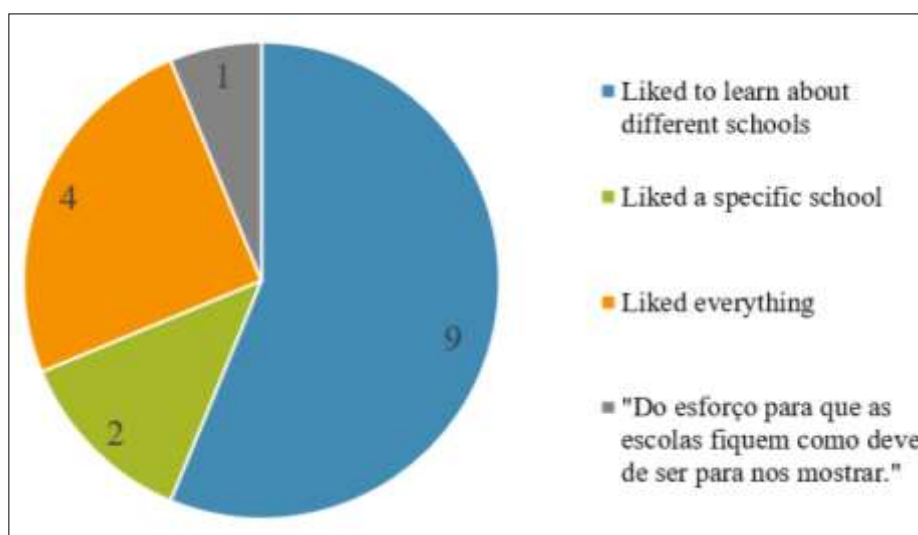


Figure 15 – Results of question a) questionnaire 4

The models of different schools were very positive for students and they enjoyed not only the models and to learn about different schools, but they also valued the teacher's effort to create something to help them learn. As far as question b) is considered, there was nothing students did not like about the models. Students' general opinion on this material reveals that they considered it was a useful resource to help them learn.

As to the video about Halloween, *Día de los Muertos* and *Pão por Deus*, students enjoyed it and “were proud that it was made by their teacher: *Que trabalhadeira, mas valeu a pena, estava brutal!* [So much work and effort, but it was worth it, it was amazing!], said Ironman. Visão said: *Tens muito jeito para as animações teacher!*” [You are very good at video animations teacher!] (journal entry, 30th October 2020). Students found the video engaging and their answers to question a) revealed precisely that (Figure 16).

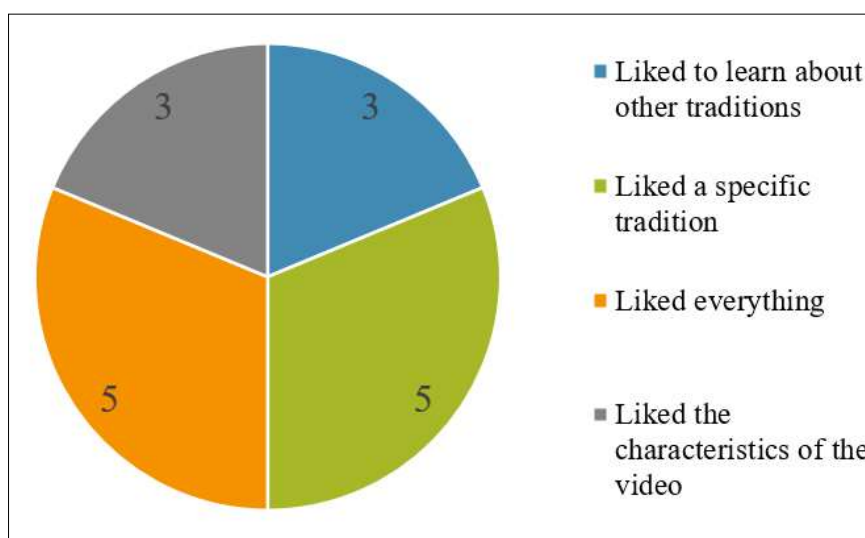


Figure 16 – Results of question a) questionnaire 6

Once again, the majority of students liked everything about the video and the different traditions. In question b) students answered there was nothing they did not like and, in question c), all the students were positive about the resource and referred to it as, for instance, “incrível” [amazing], “muito interessante” [very interesting] and “divertido” [enjoyable].

At the end of my intervention I administered a final questionnaire (Appendix M) in order to better understand more specifically what students’ perceptions on the materials used to develop their IA were. Students were asked to answer using a scale from 1 to 3 in which 1 corresponded to “agree”, 2 to “neither agree nor disagree” and 3 to “disagree”. Their answers are represented in Table 2.

Table 2 – Students’ opinions on the materials expressed as number of students

Question/answer	agree	neither agree nor disagree	disagree
1. The puppet show motivated me to learn about different ways to greet around the world.	17	0	0
2. The puppet show was enjoyable.	17	0	0
3. The puppet show was interesting.	16	1	0
4. The puppet show was something I’ve never seen before.	17	0	0
5. The puppet show was a new idea.	15	2	0
6. The models motivated me to learn about different schools around the world.	16	0	0
7. The models were enjoyable.	16	0	0
8. The models were interesting.	15	1	0
9. The models were something I’ve never seen before.	14	1	1
10. The models were a new idea.	15	1	0
11. The video motivated me to learn about Halloween, <i>Día de los Muertos</i> and <i>Pão por Deus</i> .	16	0	0
12. The video was enjoyable.	16	0	0
13. The video was interesting.	16	0	0
14. The video was something I’ve never seen before.	15	1	0
15. The video was a new idea.	14	1	1

As can be seen in Table 2, students’ answers were very positive regarding all three materials and this shows that students in general considered that the materials were a way to motivate them to learn about other cultures and that they were enjoyable, interesting and something new for them. Regarding the last question in which learners were asked to order the materials according to their preferences (from 1 to 3, being 1 the one they liked best), all three materials were 5 or 6 times placed in each position and this means that students’ preferences were very balanced and that the group enjoyed all the materials equally. Thus, it does not seem relevant to consider which material was liked best and least.

II. 4. Discussion and conclusion

The research questions I intended to answer during this project were, as mentioned before, 1) To what extent are teacher-designed materials effective at developing learners' IA?; and 2) How do learners perceive the materials designed by the teacher? In order to find the answers for these questions, I prepared lessons which would develop learners' *savoir* and *savoir être* and, consequently, promote their IA while developing a foreign language. To do so I administered the questionnaires (Appendices F to M) analysed in the results' section (II. 3.). These questionnaires and the teaching journal allowed me to gather the data needed to answer the AR questions. The results obtained were extremely positive and students seemed to like and benefit from this approach to teaching and learning.

Considering the first puzzle of this AR, as far as the first topic ("greetings around the world") is concerned, by comparing the results of questionnaires 1 and 2 it is noticeable that there was a relevant improvement in terms of right answers (55,9% to 84%) which shows that students had a positive reaction towards the instrument (puppet show) as their knowledge (*savoir*) was developed. Regarding the second topic ("schools around the world"), there was an outstanding improvement as far as the right answers were considered (38% to 98,6%) and the third topic ("Halloween, *Día de los Muertos* and *Pão por Deus*") also revealed to be positive as 37,2% of students answered correctly in questionnaire 5 and in questionnaire 6 there were 80,4% correct answers. This increase in percentages shows that the materials helped students acquire knowledge (*savoir*) and, consequently, the materials were helpful to develop a part of their IA. The success of the materials may be related to the fact that they were new and unusual in the English classroom as students were enthralled by them. Through the eyes of the cooperating teacher, all the materials were well-built and considered an effective way of developing learners IA which further reinforces the materials' value.

When working on the topic of "greetings", after the puppet show, a TPR activity was suggested in order to test again if students acquired knowledge regarding the different ways to greet. The majority of learners demonstrated they developed their cultural knowledge as they were performing the right gestures and correctly guessed the greeting or country where it was from.

The topic of the different models of schools around the world had perhaps the greatest impact on students (almost 100% of correct answers in questionnaire 4) as it invited them to reflect on other children's school conditions and they were worried and

empathetic towards how children their age go to school in precarious conditions. This was not just a matter of how children from different cultures go to school but also about inequalities, opportunities, and access to education. Learners were able to understand that, compared to children who go to school in Malawi or Bangladesh, they are privileged to go to school under a safe roof when it's raining. I believe that the best results are accomplished if teachers combine the materials they create with themes that may be shocking for learners. However, these materials appeared to be effective even in less sensitive topics as greetings and Halloween, *Día de los Muertos* and *Pão por Deus*.

When working on the video there was a small reduction in the number of wrong answers (22% in questionnaire 5 and 17,4% in questionnaire 6). This does not change the fact that the video had a positive impact on learners (the increase of right answers) as mentioned before but may be explained by the fact that some students found the video animations funny and were amazed and perhaps distracted by that and not paying as much attention to the information about the three different traditions as they should have been. Another reason for that may be the fact that, although I tried to make the video in a way that interacted with students, it may have ended up not being as interactive as the puppet show or, especially, the activity with the models.

Throughout the observation stage of this AR I gathered information in my teaching journal about students' reactions, facial expressions, affirmations, and dialogues to understand how their *savoir être* developed. During the activities, students were extremely curious, and their reaction was highly positive. In the first topic ("greetings") it was clear that students were surprised by the different ways of greeting since it had not been something they had thought about before. Students' remarks mentioned in the results' section are a clear evidence of this as well as their expressions and reactions demonstrated. The second theme ("schools around the world") seemed to be a highly interesting one for students as they were extremely positive towards the activity and wanted to know more about each one of the different schools and also about the daily lives of the children who go to those schools in real life. I also noticed that students were touched by the different school conditions and their faces were of shock due to the notable differences. Regarding the last topic ("Halloween, *Día de los Muertos* and *Pão por Deus*"), students were extremely excited, curious and interested in knowing more about traditions other than Halloween. By their expressions and affirmations, it was noticeable that they were intrigued by the fact that they had not heard about (nor asked for) *Pão por Deus* and a possible reason for this may be the fact

that students are strongly influenced by other cultures (and by the typical American Halloween, for example) with which they may have contact through films, cartoons, series, etc. By bringing *Día de los Muertos* and *Pão por Deus* to the English classroom I was able to open students' horizons to other traditions and to their own. Colaço (2017) also worked on the topic of Halloween, *Día de los Muertos* and *Pão por Deus* and obtained similar results as the majority of her students stated they had already celebrated Halloween, but had not celebrated *Día de los Muertos* and their own country's tradition (*Pão por Deus*). Thus, it might be recurrent that students do not know about nor have ever celebrated traditions other than Halloween. This emphasises the fact that it is important and urgent to open students' minds to difference and diversity.

Questions 1, 6 and 11 from the final questionnaire (Appendix M), also transmit that students felt that the materials motivated them to learn about other cultural aspects. Hence, from these answers to the final questionnaire and from learners' behaviour, it was clear that by using teacher-designed materials I managed to feed their curiosity, openness, acceptance towards the Other and they were able to decentre and put themselves in someone else's shoes (*savoir être*).

Overall, students' knowledge of their own and other cultural groups was developed, and it is an important part of becoming interculturally aware. In addition, students' "curiosity and openness, readiness to suspend disbelief about other cultures and belief about one's own" (Woodgate-Jones & Grenfell, 2012, p. 338) was also deepened. Therefore, their IA was developed which shows that teacher-designed materials are very effective and can be used to develop learners' IA and, consequently, to lay the foundations for interculturally competent citizens.

As far as the second question of this AR is considered, the open questions and the final questionnaire indicate that all the materials were appreciated by students, that they felt it helped and motivated them to learn, and also that the majority of them did not have anything negative to point out. It is also possible to conclude that students enjoyed and were interested in all three materials equally which reveals that teacher-designed materials are a valuable resource when well-built and that students are very receptive to this type of materials, making the process of learning about culture easier and more interesting.

After carrying out this AR project, I am aware I developed as a teacher-researcher and that teacher-designed materials are extremely effective and very useful to improve learners' awareness towards otherness. This seemed to be an ideal way to develop students' *savoir* and *savoir être* and, consequently, their IA. Apart from that, students were very positive about the materials and seemed to reach a better understanding for the topic they felt more empathetic towards (other children's school conditions). Moreover, students were able to understand that people from other cultures are different from them, but that they also differ from others and that it can only be beneficial to live in a world in which people and cultures are different.

Creating the materials from scratch was the most challenging part of the process, but it was also the most rewarding in terms of learners' development. It was engaging, interesting, and motivating and resulted in an immensely positive development of learners' IA. Therefore, I believe teachers should give credit to this kind of materials and invest in creating materials as these to use in the foreign language classroom. I definitely believe that this approach is beneficial for both learners and teachers as students accomplish the results expected. Students responded very positively and were even more engaged to the learning process as well as they were able to realise that there are differences between their reality and that of others. Thus, they will hopefully become broader-minded individuals and better human beings.

At last, as several coursebooks reinforce stereotypical ideas of other cultures or just approach a culture-specific topic at the end of each unit, I suggest that coursebook developers try to embed the intercultural domain in the curriculum topics instead of regarding culture as separate from the language. It would also be interesting to conduct research on how well students' language acquisition develops through the use of teacher-designed materials used to develop learners' IA.

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Appendix A – Letter of consent to the school



Pedido de autorização à Direção

Ex.^{ma} Sr.^a Diretora

É com enorme gosto que acompanharei os alunos do 4º ano durante o primeiro período deste ano letivo 2020/21 como parte da minha Prática de Ensino Supervisionada II.

Sendo eu aluna do Mestrado em Ensino de Inglês no 1º Ciclo do Ensino Básico na Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa, de forma a concluir este curso terei de realizar um pequeno projeto de investigação que fará parte do meu relatório final. O mesmo intitular-se-á *Developing intercultural awareness through teacher-designed materials in the Portuguese primary English classroom* (Desenvolver a consciência intercultural através de materiais criados pelo professor na sala de aula portuguesa de Inglês no 1º CEB). Solicito por este meio a sua autorização para incluir os alunos do 4º ano neste meu projeto que irá decorrer entre setembro e dezembro de 2020, durante o meu estágio.

Após pedir a autorização dos Encarregados de Educação para que os seus educandos participem neste projeto, irei, igualmente, solicitar a participação dos alunos e, uma vez recolhidas todas as autorizações, iniciarei a recolha de dados e informações necessárias para este estudo. Para implementar o projeto criei três materiais distintos que serão usados em sala de aula para desenvolver a consciência intercultural dos alunos e através de observação da turma, de pequenos testes e de questionários (relativos ao conhecimento de outras culturas e às opiniões dos alunos), irei averiguar, não só até que ponto os materiais criados pelo professor podem ser eficazes, como também qual a perceção dos próprios alunos relativamente aos materiais em questão.

As informações e resultados obtidos serão referidos no meu relatório final de Mestrado e eventualmente em artigos académicos e/ou conferências. A qualquer momento os alunos podem escolher não participar. A escola, os funcionários e os nomes dos alunos jamais serão mencionados – permanecerão anónimos em qualquer circunstância.

Agradeço, desde já, que me conceda autorização para que a turma referida possa participar no meu projeto e solicito, se possível, que me entregue esta autorização assinada até 16 de outubro de 2020.

Lisboa, 30 de setembro de 2020
Iara Serrinha

Professora Doutora Carolyn E. Leslie
Orientadora de Estágio
FCSH, Universidade Nova Lisboa



Eu, _____

Diretora _____ declaro que fui informada dos objetivos do projeto intitulado *Developing intercultural awareness through teacher-designed materials in the Portuguese primary English classroom* (Desenvolver a consciência intercultural através de materiais criados pelo professor na sala de aula portuguesa de Inglês no 1º CEB) e autorizo os alunos do 4º ano a participar no estudo.

Data: _____

Assinatura: _____

Appendix B – Letter of consent to parents



Pedido de autorização aos Encarregados de Educação

Caros Pais e Encarregados de Educação,

O meu nome é Iara Serrinha e no âmbito do Mestrado em Ensino de Inglês no 1º Ciclo do Ensino Básico na Universidade Nova de Lisboa, realizarei um pequeno projeto de investigação que se intitulará *Developing intercultural awareness through teacher-designed materials in the Portuguese primary English classroom* (Desenvolver a consciência intercultural através de materiais criados pelo professor na sala de aula portuguesa de Inglês no 1º CEB). Venho por este meio solicitar a sua autorização para poder incluir o seu educando neste projeto.

Este projeto/estudo decorrerá entre setembro e dezembro de 2020 e envolverá a intervenção do seu educando do seguinte modo: como objeto de observação, resposta a pequenos questionários, podendo o mesmo deixar de participar em qualquer momento se assim o desejarem. O seu educando será igualmente informado relativamente a que consiste este projeto e a sua autorização será também solicitada.

A informação recolhida ao longo dos três meses fará parte de um relatório de projeto, onde serão divulgados os resultados obtidos. A escola e os nomes dos alunos jamais serão mencionados - permanecerão anónimos em qualquer circunstância. Nunca serão captadas quaisquer imagens dos alunos. Os dados obtidos serão apresentados no relatório e poderão ser mencionados em conferências e artigos académicos.

Agradeço, desde já, a sua colaboração e solicito que, até ao dia 14 de outubro de 2020, entregue este documento e autorize o seu educando a participar para que eu possa proceder à implementação do projeto em causa.

Lisboa, 30 de setembro de 2020
Iara Serrinha

Professora Doutora Carolyn E. Leslie
FCSH, Universidade Nova Lisboa



Eu, _____

Encarregado de Educação de _____

declaro que fui informado(a) dos objectivos do projeto intitulado *Developing intercultural awareness through teacher-designed materials in the Portuguese primary English classroom* (Desenvolver a consciência intercultural através de materiais criados pelo professor na sala de aula portuguesa de Inglês no 1º CEB), e autorizo o meu educando a participar no estudo.

Data: _____

Assinatura: _____

Appendix C – Letter of consent to learners



Hello boys and girls!

Como sabes, eu sou a *teacher* Iara e estou a fazer um Mestrado para me tornar uma professora melhor. É por este motivo que preciso especialmente da tua ajuda durante o 1º período. Estou muito feliz por estar contigo durante os próximos meses e terei muito prazer em dar-te aulas e desenvolver contigo o meu projeto para a Faculdade.



O meu projeto é sobre algo que gosto muito: conhecer e aprender sobre culturas diferentes das nossas! Neste projeto vou investigar de que forma os materiais criados por mim são eficazes para te ajudar a aprender sobre outros países e culturas e vou também querer saber a tua opinião acerca desses materiais. Mas sempre a aprender inglês ao mesmo tempo! Gostava muito de te convidar a participar nesta investigação. O que achas de vir comigo nesta viagem e de descobrir como pessoas de diferentes culturas atuam e vivem? Mas lembra-te, não há formas de viver melhores nem piores, apenas diferentes!



 Gostaria muito que fizesses parte deste projeto e, por isso, queria poder contar com a tua ajuda! Para me ajudares vais ter apenas que responder a pequenos e simples questionários. Tudo o que descobirmos juntos vai ficar registado no meu relatório.



Para irmos conhecer o Mundo, nesta viagem vais precisar de trazer na tua mala uma mente aberta, curiosidade, imaginação e uma enorme vontade de aprender inglês! Prometo que será divertido e que não irei revelar o teu nome nem usar imagens tuas e dos teus trabalhos no meu projeto. O teu Encarregado de Educação também já foi avisado e já lhe pedi autorização, tal como à diretora da escola.

Vou estar sempre disponível para te ajudar e esclarecer quaisquer dúvidas que tenhas. A tua participação é opcional e, caso assim o desejes, poderás decidir deixar de participar a qualquer momento.

Que tal? Embarcas comigo?

Iara Serrinha

Eu...

Aceito participar no projeto da *teacher* Iara 

Não aceito participar no projeto da *teacher* Iara 

Pinta a carinha que corresponde à tua escolha
(podes escolher a cor que quiseres)

O meu nome: _____

A data: ____ / ____ / ____

Como o teu nome verdadeiro não vai ser revelado nunca, podes escolher outro nome para o estudo.

O meu nome para o estudo é: _____

(Escolhe como nome, por exemplo, o nome de um herói, do teu personagem de desenhos animados/série/filme favorito, de um animal, de uma princesa).

Thank you very much!





Appendix D – Puppet show's script

Puppet Show

Scenery I (morning)

Ed Oh, I didn't see you there (laugh). **Hello! Good morning!**

My name is Ed, like Ed Sheeran, the singer! Do you know him? (laugh & sing) I'm from the United Kingdom. **How are you? Good? Great?** (pause for answers) I hope you're amazing because I'm feeling amazing today! And can you guess why? Because I will meet 3 of my best friends that are from 3 different parts of the world!

By the way, there's something I'd like to know. How do you greet in Portugal? Do you dance? (pause for answers) Do you scream? (pause for answers) I know, I know I was just kidding. I know you guys hug, shake hands, kiss two times on the cheek and also wave just like me in the United Kingdom and many other people from other countries.

But you know what? There are many other ways to greet. I think you will learn some soon if you come with me and meet my friends.

I think my friend Akasuki is almost here, but I really, really, really need to pee. When she arrives let her know that I will be back soon, ok? See you in a bit!

(Ed leaves, change puppet)

Akasuki La, la, la, la, la. Oh god, where's Ed? I can't find him. Ed? Eeed? Ed? (wait for responses)

Oh hi, how are you? (wait for responses) Have you seen Ed? (pause for answers) I was supposed to meet him here today. Have you seen him? (responses) Ah okay...

Ed Akasuki! Hello my friend, **good morning!** Sorry I'm late, but I really needed to pee.

Akasuki Hi Ed, it's okay, don't worry. **How are you?**

Ed I'm amazing today! And very happy to see you. **And you?**

Akasuki Oh Ed, you're always so sweet. **I'm fine!**

Ed I see that you already met my friends here. Aren't they amazing?

Akasuki Yes, they are, they told me where you were.

Ed I just told them that people around the world greet differently. And you're from Japan right, Akasuki?

Akasuki Yes, right! That is a very interesting topic. In Japan, to show respect, we usually bow, like this (bows)

Ed That's so nice. Bowing, like this (bows) Different is very funny!

Akasuki I know right? And we've got to respect difference.

Ed That's right! Don't you agree? (to students).

Akasuki Well, unfortunately I have to go. It was really nice to see you. **Goodbye!** Goodbye everyone!

Ed **Bye** Akasuki! Have a nice day! (bows).

Akasuki (to the audience) Oh he learns quickly.

Ed Well guys, I have to go too but stay there to meet my friend Jack! See you soon!

Scenery II (afternoon)

(Ed leaves, change puppet)

Jack How come Ed's always late for everything?! Argh! This guy!! (shakes head) I'm so hungry! I want to eat! It's time for my afternoon snack! Argh!

Ed Oh, sorry Jack, sorry, sorry, sorry! Here I am!

Jack Finally, let's eat, my friend.

Ed Yes, let's go. But you are so hungry that you haven't even noticed my beautiful friends over there.

Jack Friends? Ahh there! **Good afternoon, how are you?** (wait for responses) I'm hungry!!

Ed Yes, guys. He's always hungry. Haha.

Jack Ha, ha, so funny. How's your day going?

Ed It's been perfect! I was with my friend Akasuki early this morning and me and my friends here learned how people greet in Japan.

Jack Really? How do they greet?

Ed They bow like this (bows).

Jack Like this? (bows)

Ed Yes, exactly

Jack Very interesting! You know that I'm from New Zealand, right?

Ed Yes, of course I know! Don't you tell me that you also greet differently?

Jack Yep, we do. Traditionally, we do "the Hongi".

Ed The Hongi...?

Jack Yes, the hongi. We do it like this. Come here Ed (puppets greet). We lower our heads slightly and we get our foreheads and the tip of our nose together. You see?

Ed Wow, how awesome!

Jack Of course, it is! All greetings are awesome!

Ed Oh yeah!

Jack Now that we've finished our meal I've got to go to work. Aaahh my belly is happy again! See you guys, you are my new friends!

Ed Bye Jack. See you tomorrow! (pause) Well guys, after this snack it's nap time! Eehheheheh. We'll see each other later. There's another friend of mine I'd like you to meet.

Scenery III (evening & night)

(Ed leaves, change puppet)

Pema Well, well, well, Ed's always late. So late that I even had to eat dinner alone.

Ed Oh Pema, I'm sorry, I'm sorry, I'm sorry! I fell asleep and my car is broken. I had to run until here (tired).

Pema Oh Ed, oh Ed...

Ed I'm really sorry! How are you?

Pema Not so good. But let's change that.

Ed Yes, of course. I've got amazing news for you. Do you see those guys there?? They are my new friends! And they met Akasuki and Jack.

Pema Oh, really? Hi guys, **good evening!**

Ed Yeah! We were talking about how people greet around the world and we learned 2 different ways to greet, because Akasuki is from Japan, and they bow, just like this (bows), and Jack is from New Zealand, and they do the Hongi. Come here, Pema, do it with me. Lower your head slightly and gently join your forehead to mine and the tip of your nose as well. Isn't it amazing?

Pema Oh, so cool! Now I also have learnt 2 different ways to greet but I can also teach you another way, ehehe.

Ed What? Really? Can you? Wait. You are from Tibet, right?

Pema Yes, I am. And here's how we do there. 3, 2, 1 (puppet sticks tongue out).

Ed Are you serious?

Pema Ahaha, yes.

Ed Oh my god, what a funny way to greet! Don't you guys agree?

Pema Yeah, I know. It is considered a polite greeting. And you know what? You just made my day better now!

Ed Really? How cool!

Pema Well, Ed, I loved to spend this time with you, but I need to go.

Ed Ohhhhhh. Goodbye then Pema. Have a **good night!**

Pema Bye Ed. Bye guys (leaves).

Ed Uh, what a day! We've learnt so much. There are so many different ways to greet we don't even imagine. We just learnt 3 but there are many other ways. Greetings are different and unique, and we must respect them. It's good to be different!

Well, before I go, do you know any other ways to greet? (waits for answers) Yes? No? If you don't, I challenge you to help me find other greetings so that I can share with my friends.

Bye guys! It was lovely to meet you! (puppet disappears singing)

Appendix E – Puppet show's scenery



Scenery I



Scenery II



Scenery III

Appendix F – Questionnaire 1



Greetings around the world questionnaire (pre)

09/10/2020

- Read and X the right box ("yes" or "no"). Lê e responde a este questionário colocando um X na caixa que corresponde à tua resposta ("sim" ou "não"). Não te preocupes com as respostas certas ou erradas e lembra-te que nunca vou revelar a ninguém o teu nome verdadeiro nem mostrar a ninguém os teus trabalhos.

Question	Yes	No
1. In Portugal people kiss 4 times on the cheek. Em Portugal as pessoas cumprimentam-se com 4 beijinhos na cara.		
2. In New Zealand people wave. Na Nova Zelândia as pessoas cumprimentam-se com um aceno.		
3. In Japan people bow. No Japão as pessoas fazem uma vénia para se cumprimentarem.		
4. In the United Kingdom people do the "Hongi". No Reino Unido as pessoas cumprimentam-se com o "Hongi".		
5. In Tibet people stick their tongues out. No Tibete as pessoas deitam a língua de fora para se cumprimentarem.		
6. In Japan people give an Eskimo kiss. No Japão as pessoas cumprimentam-se com um beijinho à esquimó.		

O meu nome a fingir (aquele que escolheste no dia que aceitaste participar na investigação da teacher Iara).



Appendix G – Questionnaire 2



Greetings around the world post-questionnaire

09/10/2020

- Read and X the right box ("yes" or "no"). Lê e responde a este questionário colocando um X na caixa que corresponde à tua resposta ("sim" ou "não"). Não te preocupes com as respostas certas ou erradas e lembra-te que nunca vou revelar a ninguém o teu nome verdadeiro nem mostrar a ninguém os teus trabalhos.

Question	Yes	No
1. In Portugal people kiss 4 times on the cheek. Em Portugal as pessoas cumprimentam-se com 4 beijinhos na cara.		
2. In New Zealand people wave. Na Nova Zelândia as pessoas cumprimentam-se com um aceno.		
3. In Japan people bow. No Japão as pessoas fazem uma vénia para se cumprimentarem.		
4. In the United Kingdom people do the "Hongi". No Reino Unido as pessoas cumprimentam-se com o "Hongi".		
5. In Tibet people stick their tongues out. No Tibete as pessoas deitam a língua de fora para se cumprimentarem.		
6. In Japan people give an Eskimo kiss. No Japão as pessoas cumprimentam-se com um beijinho à esquimã.		
7. In the United Kingdom people kiss 3 times on the cheek. No Reino Unido as pessoas cumprimentam-se com 3 beijinhos na cara.		

- Complete the sentences sharing your opinion about the puppet show. Completa as frases abaixo com a tua opinião acerca do *puppet show*.

a) Uma das coisas que **gostei** no *puppet show* que a teacher fez foi _____.

b) Uma das coisas que **não gostei** no *puppet show* que a teacher fez nesta atividade foi _____.

c) Achei que o *puppet show* foi _____.

O meu nome a fingir (aquele que escolheste no dia que aceitaste participar na investigação da teacher Iara)



Appendix H – Images that inspired the models



Outdoor classroom in Malawi. Retrieved from <https://www.britannica.com/place/Malawi/Education>



Bangladesh floating schools. Retrieved from <https://www.blendspace.com/lessons/slQEt3nHULAThw/researching-schools-around-the-world>



Japanese elementary school. Retrieved from <https://bestlivingjapan.com/surviving-japanese-elementary-school-shogakko/>

Appendix I – Questionnaire 3



Schools around the world pre-questionnaire

28/10/2020

- Read and X the box that corresponds to your choice ('yes', 'no', 'I don't know'). Lê e responde a este questionário colocando um X na caixa que corresponde à tua resposta ('sim', 'não', 'não sei'). Não te preocupes com as respostas certas ou erradas e lembra-te que nunca vou revelar a ninguém o teu nome verdadeiro nem mostrar a ninguém os teus trabalhos.

Question	Yes	No	I don't know (não sei)
1. All schools in the world have got a canteen, classrooms, a gym, a computer room, a playground and a library. Todas as escolas do mundo têm uma cantina, salas de aula, um ginásio, uma sala de computadores, um pátio/recreio e uma biblioteca.			
2. In Malawi there are schools that are on the street. No Malawi há escolas que são na rua.			
3. Some schools in Japan have got a pool. Algumas escolas no Japão têm uma piscina.			
4. In Bangladesh schools are just like schools in Japan. No Bangladesh as escolas são tal e qual como as escolas do Japão.			
5. In Malawi all schools have got a canteen. No Malawi todas as escolas têm uma cantina.			
6. In Bangladesh some schools are in boats. No Bangladesh algumas escolas são em barcos.			
7. In Japan some schools do not have canteens. No Japão algumas escolas não têm cantina.			
8. All schools in the world are the same. Todas as escolas do mundo são iguais.			
9. Schools around the world are very similar to our schools in Portugal. As escolas que existem pelo mundo são todas muito semelhantes às que temos em Portugal.			

O meu nome a fingir (aquele que escolheste no dia que aceitaste participar na investigação da teacher Iara)



Appendix J – Questionnaire 4



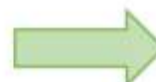
Schools around the world post-questionnaire

28/10/2020

- Read and X the box that corresponds to your choice ("yes", "no", "I don't know"). Lê e responde a este questionário colocando um X na caixa que corresponde à tua resposta ("sim", "não", "não sei"). Não te preocupes com as respostas certas ou erradas e lembra-te que nunca vou revelar a ninguém o teu nome verdadeiro nem mostrar a ninguém os teus trabalhos.

Question	Yes	No	I don't know (não sei)
1. All schools in the world have got a canteen, classrooms, a gym, a computer room, a playground and a library. Todas as escolas do mundo têm uma cantina, salas de aula, um ginásio, uma sala de computadores, um pátio/recreio e uma biblioteca.			
2. In Malawi there are schools that are on the street. No Malawi há escolas que são na rua.			
3. Some schools in Japan have got a pool. Algumas escolas no Japão têm uma piscina.			
4. In Bangladesh schools are just like schools in Japan. No Bangladesh as escolas são tal e qual como as escolas do Japão.			
5. In Malawi all schools have got a canteen. No Malawi todas as escolas têm uma cantina.			
6. In Bangladesh some schools are in boats. No Bangladesh algumas escolas são em barcos.			
7. In Japan some schools do not have canteens. No Japão algumas escolas não têm cantina.			
8. All schools in the world are the same. Todas as escolas do mundo são iguais.			
9. Schools around the world are very similar to our schools in Portugal. As escolas que existem pelo mundo são todas muito semelhantes às que temos em Portugal.			

Turn the page Vira a página.



- Complete the sentences sharing your opinion about the school maquettes. Completa as frases abaixo com a tua opinião acerca das maquetes das escolas.

a) Uma das coisas que **gostei** nas maquetes que a *teacher* fez foi

b) Uma das coisas que **não gostei** nas maquetes que a *teacher* fez foi

c) Achei que as maquetes das escolas foram _____.



O meu nome a fingir (aquele que escolheste no dia que aceitaste participar na investigação da *teacher* Iara)

Appendix K – Questionnaire 5



Halloween, Dia de los Muertos, Pão por Deus pre-questionnaire

30/10/2020

- Read and X the box that corresponds to your choice (*yes*, *no*, *I don't know*). Lê e responde a este questionário colocando um X na caixa que corresponde à tua resposta (*sim*, *não*, *não sei*). Não te preocupes com as respostas certas ou erradas e lembra-te que nunca vou revelar a ninguém o teu nome verdadeiro nem mostrar a ninguém os teus trabalhos

Question	Yes	No	I don't know (não sei)
1. <i>Halloween started in England more than 2000 years ago</i> O Dia das Bruxas começou em Inglaterra há mais de 2000 anos.			
2. <i>The Arabs were the people that celebrated what is known today by Halloween</i> Os Árabes eram o povo que celebrava o que ficou conhecido atualmente como Dia das Bruxas.			
3. <i>Samhain and Halloween are different</i> O Samhain e o Dia das Bruxas são diferentes.			
4. <i>Nowadays, Halloween is celebrated only in Ireland, Scotland, England and Wales.</i> Hoje em dia o Dia das Bruxas é celebrado apenas na Irlanda, Escócia, Inglaterra e no País de Gales.			
5. <i>Several countries are starting to adopt Halloween</i> Diversos países estão a começar a adotar o Halloween.			
6. <i>The Day of the Dead is a Spanish tradition</i> O Dia dos Mortos é uma tradição espanhola.			
7. <i>The Day of the Dead tradition has more than 3000 years</i> A tradição do Dia dos Mortos tem mais de 3000 anos.			
8. <i>During the Day of the Dead celebrations, families reunite to pray for and remember friends and family members who have died</i> Durante as celebrações do Dia dos Mortos, as famílias reúnem-se para rezar e relembrar amigos e familiares que já tenham partido.			
9. <i>The Day of the Dead is a very sad day</i> O Dia dos Mortos é um dia muito triste.			
10. <i>During the Day of the Dead celebrations people also wear costumes</i> Durante as celebrações do Dia dos Mortos, as pessoas também vestem disfarces.			
11. <i>On the last day of the Day of the Dead celebrations, families reunite at the gravesite to picnic and decorate the place with many colours.</i> No último dia de celebrações do Dia dos Mortos, as famílias reúnem-se nos cemitérios, fazem piqueniques e decoram o espaço com muitas cores.			

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12. <i>Pão por Deus is an Italian tradition</i> O pão por Deus é uma tradição italiana			
13. <i>The origin of Pão por Deus is very old and it was a way to honour the dead</i> O Pão por Deus tem uma origem muito antiga e servia para honrar quem já partiu.			
14. <i>Today, young people, on November 1st ask for Pão de Deus from door to door hoping to receive dried fruits, pomegranates, bread, cakes and even sweets</i> Atualmente, crianças e jovens, no dia 1 de novembro, pedem Pão por Deus de porta em porta na esperança de receberem frutos secos, romãs, pão, bolos e até doces.			



O meu nome a fingir (aquele que escolheste no dia que aceitaste participar na investigação da *teacher* Iara)

Appendix L – Questionnaire 6



Halloween, Dia de los Muertos, Pão por Deus post-questionnaire

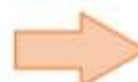
30/10/2020

- Read and X the box that corresponds to your choice ("yes", "no", "I don't know"). Lê e responde a este questionário colocando um X na caixa que corresponde à tua resposta ("sim", "não", "não sei"). Não te preocupes com as respostas certas ou erradas e lembra-te que nunca vou revelar a ninguém o teu nome verdadeiro nem mostrar a ninguém os teus trabalhos.

Question	Yes	No	I don't know (não sei)
1. <i>Halloween started in England more than 2000 years ago</i> O Dia das Bruxas começou em Inglaterra há mais de 2000 anos.			
2. <i>The Arabs were the people that celebrated what is known today as Halloween</i> Os Árabes eram o povo que celebrava o que ficou conhecido atualmente como Dia das Bruxas.			
3. <i>Samhain and Halloween are different</i> O Samhain e o Dia das Bruxas são diferentes			
4. <i>Nowadays, Halloween is celebrated only in Ireland, Scotland, England and Wales</i> Hoje em dia o Dia das Bruxas é celebrado apenas na Irlanda, Escócia, Inglaterra e no País de Gales.			
5. <i>Several countries are starting to adopt Halloween</i> Diversos países estão a começar a adotar o Halloween.			
6. <i>The Day of the Dead is a Spanish tradition</i> O Dia dos Mortos é uma tradição espanhola			
7. <i>The Day of the Dead tradition is more than 3000 years old</i> A tradição do Dia dos Mortos tem mais de 3000 anos.			
8. <i>During the Day of the Dead celebrations, families reunite to pray for and remember friends and family members who have died</i> Durante as celebrações do Dia dos Mortos, as famílias reúnem-se para rezar e relembrar amigos e familiares que já tenham partido			
9. <i>The Day of the Dead is a very sad day</i> O Dia dos Mortos é um dia muito triste.			
10. <i>During the Day of the Dead celebrations people also wear costumes</i> Durante as celebrações do Dia dos Mortos, as pessoas também vestem disfarces.			
11. <i>On the last day of the Day of the Dead celebrations, families reunite at the gravesite to picnic and decorate the place with many colours</i> No último dia de celebrações do Dia dos Mortos, as famílias reúnem-se nos cemitérios, fazem piqueniques e decoram o espaço com muitas cores			



Turn the page Vira a página



12. <i>Pão por Deus is an Italian tradition</i> O pão por Deus é uma tradição italiana			
13. <i>The origin of Pão por Deus is very old and it was a way to honour the dead</i> O Pão por Deus tem uma origem muito antiga e servia para honrar quem já partiu.			
14. <i>Today, young people, on November 1st ask for Pão de Deus from door to door hoping to receive dried fruits, pomegranates, bread, cakes and even sweets</i> Atualmente, crianças e jovens, no dia 1 de novembro, pedem Pão por Deus de porta em porta na esperança de receberem frutos secos, ramãs, pão, bolos e até doces.			

- Complete the sentences sharing your opinion about the video. Completa as frases abaixo com a tua opinião acerca do vídeo.

a) Uma das coisas que **gostei** no vídeo que a teacher fez foi

b) Uma das coisas que **não gostei** no vídeo que a teacher fez foi

c) Achei que o vídeo foi _____



O meu nome a fingir (aquele que escolheste no dia que aceitaste participar na investigação da teacher Iara)

Appendix M – Cooperating teacher questionnaire



QUESTIONNAIRE – 09/10/2020

The effectiveness of teacher-designed materials: Greetings around the world (puppet show)

- X the boxes that correspond to your evaluation of the material(s) and its effectiveness in the classroom.

The material(s) (the puppet show) ...	strongly disagree	disagree	neutral	agree	strongly agree
General criteria					
1. ... suits learners' linguistic level.					
2. ... is age appropriate.					
3. ... motivates learners.					
4. ... engages learners.					
5. ... is enjoyable.					
6. ... is interesting.					
7. ... is an innovative idea.					
8. ... is a creative idea.					
Culture-specific criteria					
9. ... is relevant to raise learner's intercultural awareness*.					
10. ... provides the opportunity for language acquisition.					
11. ... provides the opportunity to develop intercultural awareness.					
12. ... avoids stereotypes.					
13. ... avoids discrimination.					
14. ... focuses on culture-specific content.					
15. ... focuses on appropriate content.					
16. ... focuses on relevant content.					
17. ... encourages learners to question.					
18. ... encourages learners to investigate (to look for further information).					
19. ... does not aim at imposing a target culture.					
20. ... exploits local culture.					
21. ... exploits international culture.					

Other criteria	strongly disagree	disagree	neutral	agree	strongly agree
22. Overall, students were engaged.					
23. Overall, students were on task.					
24. Overall, students were motivated.					
25. Overall, students were interested.					

Comment: _____

* **Intercultural awareness:** Raising awareness and understanding of one's own culture and that of others, excluding the ability to function cross-culturally. Involves knowing about cultures and refers to a person's sensitivity to differences (ethnic, linguistic, religious, etc.) (Woodgate-Jones & Grenfell, 2012).



Appendix N – Questionnaire 7



Students' opinions on the different materials

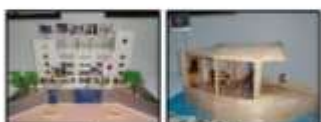
04/11/2020

- Read and order from 1 to 5, placing a X in the box that corresponds to your opinion. Lê e ordena de 1 a 5, colocando uma X na caixa que corresponde à tua opinião. Lembra-te de dar a tua opinião sincera e lê, atentamente, a legenda abaixo:

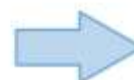
1	2	3
agree / concordo	neither agree nor disagree / não concordo nem discordo	disagree / discordo



<i>The puppet show / O teatro de fantoches.</i>	1	2	3
1. <i>...motivated me to learn about different ways to greet around the world / motivou-me a aprender sobre as diferentes formas de cumprimentar que existem pelo mundo.</i>			
2. <i>...was enjoyable / foi divertido.</i>			
3. <i>...was interesting / foi interessante.</i>			
4. <i>...was something I've never seen before / foi algo que eu nunca tinha visto antes.</i>			
5. <i>...was a new ideia / foi uma ideia original.</i>			
<i>The models / As maquetes.</i>	1	2	3
6. <i>...motivated me to learn about different schools around the world / motivaram-me a aprender sobre como são as diferentes escolas que existem pelo mundo.</i>			
7. <i>...were enjoyable / foram divertidas.</i>			
8. <i>...were interesting / foram interessantes.</i>			
9. <i>...were something I've never seen before / foi algo que eu nunca tinha visto antes.</i>			
10. <i>...were a new ideia / foi uma ideia original.</i>			



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<i>The video / O vídeo</i>	1	2	3
11. <i>...motivated me to learn about Halloween, Día de los Muertos and Pão por Deus / motivou-me a aprender sobre o Halloween, o Dia dos Mortos e o Pão por Deus</i>			
12. <i>...was enjoyable / foi divertido</i>			
13. <i>...was interesting / foi interessante</i>			
14. <i>...was something I've never seen before / foi algo que eu nunca tinha visto antes</i>			
15. <i>...was a new idea / foi uma ideia original</i>			

- Order from 1 to 3, from what you liked best (1) to what you liked least (3). Ordena de 1 a 3, do que mais gostaste (1) ao que menos gostaste (3).



Puppet show / Teatro de fantoches



Models / Maquetes



Video / Vídeo



O meu nome a fingir (aquele que escolheste no dia que aceitaste participar na investigação da *teacher* Iara).

